

Wallis  
Ref  
HIGH-CLASS PRODUCTIONS OF MODERN ARTISTS.

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A CATALOGUE  
OF THE  
PAINTINGS AND DRAWINGS,

*Forming the most important portion as to quality, and the most interesting as to subject, of*

THE COLLECTION OF MR. H. WALLIS,

FROM HIS GALLERY, No. 4, TRAFALGAR-SQUARE,

LONDON;

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS. T. WINSTANLEY AND SONS,

AT THEIR GALLERIES, CHURCH-STREET, LIVERPOOL,

*On Thursday, the 27th, and Friday, the 28th of May, 1852,*

AT TWELVE O'CLOCK EACH DAY.

The whole to be VIEWED on TUESDAY, the 25th, and WEDNESDAY, the 26th, when Catalogues may be had.

Printed by THOMAS BAINES, *Liverpool Times*-office, 12, Castle-street.

### CONDITIONS OF SALE.

- I. The highest bidder to be the buyer, and if any dispute arise, the lot to be put up again.
- II. No person to advance less than one shilling; above five pounds, two shillings and sixpence; and so on in proportion.
- III The buyer to give in his name and place of abode, and if required, to pay five shillings in the pound as earnest for each lot.
- IV. The lots to be taken away with all faults and errors of description, at the expense and risk of the purchaser, within *one day after the sale*. To prevent errors, no lots can be delivered at the time of sale, and the remainder of the purchase-money must be absolutely paid before delivery. No allowance whatever can be made for imperfections or deficiency after the lot is removed from the place of sale.
- V. Any person neglecting to comply with these conditions, the purchase-money shall be forfeited; the lots re-sold, and what deficiency may arise, together with all charges attending such re-sale, to be made good by the defaulter at the present sale.
- VI. But, should any purchaser or purchasers obtain their lot or lots, and by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay five per cent. interest on the amount of the said purchase from the day of sale, until the amount of the said bill shall be discharged, *and the expense of removal and warehouse charges of one shilling per week* for the occupation of every such lot as may not be cleared within the time aforesaid, or that may remain unsold.



Messrs. T. WINSTANLEY and SONS are authorized to sell every Lot included in this Catalogue under a guarantee, from Mr. H. WALLIS, as to its being the genuine production of the Artist to whom it is attributed.

## CATALOGUE, &c.

FIRST DAY'S SALE, THURSDAY, MAY 27, AT TWELVE O'CLOCK PRECISELY.

### DRAWINGS, TASTEFULLY FRAMED.

2.2.0	J. SALMON . . . . .	1	Marine View	2
2.0.0	SIR D. WILKIE, R.A. . . . .	2	The Scourging of Christ	
			<i>Copied in pencil from an old frieze.</i>	
4.0.0	WARREN . . . . .	3	Vahr	
4.0.0	DITTO . . . . .	4	Dusseldorf	
			<i>Companion Drawing to the preceding—engraved.</i>	
6.5.0	F. STONE, A.R.A. . . . .	5	Lady Jane Gray refusing to Sign her Abdication	
12.12.0	J. F. HERRING, Sen. . . . .	6	Goats	
11.5.0	DITTO . . . . .	7	Dog's Head	
			<i>The preceding lots form a pair, and are delicate though spirited sketches, in oil.</i>	
6.0.0	L. DAVID . . . . .	8	The Puppet	
6.10.0	D. COX . . . . .	9	Heath Scene	

9.5.0	G. LANCE . . . . .	10	Fruit	
15.0.0	BENTLEY . . . . .	11	Breezy Day	
5.5.0	CARRICK . . . . .	12	Fancy Head	
15.5.0	CATTERMOLE . . . . .	13	Interior of a Florid Gothic Chapel	<i>under a group</i>
				<i>A masterly Work.</i>
8.18.6	AUSTIN . . . . .	14	Scene in North Wales	
8.18.6	F. TAYLER . . . . .	15	Mother and Child	
				<i>Very truthful in character.</i>
7.0.0	CATTERMOLE . . . . .	16	The Magic Mirror	
				<i>Engraved.</i>
8.8.0	D. COX . . . . .	17	The Homestead	
				<i>Strikingly true to Nature, as are all his works.</i>
25.14.6	EVANS, OF ETON . . . . .	18	Newhaven	
				<i>An important and effective Drawing.</i>
6.6.0	NASH . . . . .	19	Interior, with Antique Staircase	
				<i>A spirited Specimen, by an artist unrivalled in accuracy.</i>
8.0.0	P. F. POOLE, A.R.A. . . . .	20	Maiden Meditation	
				<i>Exhibiting sentiment as well as skill.</i>
6.2.6	J. D. HARDING . . . . .	21	Landscape	
12.1.6	CATTERMOLE . . . . .	22	Crossing the Brook	
10.0.0	W. HUNT . . . . .	23	The Blackberry Bush	
				<i>As perfect an imitation as art can produce.</i>
5.0.0	LAKE PRICE . . . . .	24	Interior, at Venice	
3.0.0	LEE . . . . .	25	Consolation	
each	DITTO . . . . .	26	Return from Gleaning	
				<i>A pleasing pair.</i>



- 15.0.0 TOPHAM . . . . . 27 The Irish Cabin  
*A fine work by an artist remarkable for his graphic delineations.*
- R. W. HUNT . . . . . 28 Pineapple and other Fruit  
*Nothing more exquisitely beautiful ever emanated from the studio of this accomplished water-colour painter.*
- 4.0.0 FRIPP . . . . . 29 The Schooner Ashore
- R. ABSOLON . . . . . 30 The Churchyard : Sunday Morning  
*An interesting subject, treated with vivid reality, and not only an important but a careful production.*
- 15.0.0 CATTERMOLLE . . . . . 31 The Seneschal Asleep  
*A well-told story and a finished work.*
- 19.19.0 STEPHANOFF . . . . . 32 Cranmer Revoking his Recantation  
*A variation of the well-known subject, which is engraved, and full of artistic merit.*
- R. STANFIELD, R.A. . . . . 33 Sir W. Scott Viewing the Ruins of Melrose Abbey  
*A remarkable work, exhibiting as it does, in so small a space, so much subject and so much power. Engraved.*
- R { HERRING, SEN. . . . . 34 Study from Life  
DITTO . . . . . 35 Companion to the foregoing  
*Both alike correct and skilfully pencilled.*
- R T. S. COOPER, A.R.A. . . . . 36 Cow and Sheep  
*A desirable specimen of the English Ouypp.*
- 9.19.6 NASH . . . . . 37 Interior View of Kenilworth  
*Evincing extraordinary minuteness of detail, and yet forcible in effect.*
- 10.5.0 W. HUNT . . . . . 38 Camellia Japonicas  
*An admirable group from nature.*
- 7.17.6 CATTERMOLLE . . . . . 39 Hawking Party Setting Out  
*A valuable drawing, being full of subject, and carefully made out.*
- R. MACLISE, R.A. . . . . 40 Prospero, Miranda, and Ferdinand  
*Engraved.*
- R W. HUNT . . . . . 41 The Gipsy Girl  
*This artist is equally happy in his delineations of animate and inanimate nature, and equally elaborate in each.*

- R.* HAAGHE . . . . . 42 The Tomb of the Kings  
*With much accuracy of drawing this artist combines breadth and power, and his works are highly prized.*
- 6.0.0* AUSTIN . . . . . 43 The Gleaner
- R.* J. LEWIS . . . . . 44 The Mendicant Friar  
*A talented study of character.*
- R* C. FIELDING . . . . . 45 Storm Clearing Off  
*An excellent specimen of an old favourite.*
- R* F. TAYLER . . . . . 46 The Fisherman's Family  
*A spirited work, full of characteristic truth.*
- R* LEITCH . . . . . 47 Trinity College Church, Edinburgh  
*An interesting memento of a building now pulled down.*
- 24.3.0* W. CALLOW . . . . . 48 Village in the Tyrol
- 25.4.0* DITTO. . . . . 49 Hostelrie in the Netherlands  
*The foregoing two lots are by an artist eminent for his clever topographical views of picturesque scenes like these.*
- 9.9.0* CATTERMOLLE . . . . . 50 Christ's Sermon on the Mount  
*A great picture in small compass, in which the faces betray varied and strong expressions.*
- 13.13.0* E. W. COOKE, A.R.A. . . . . 51 Street in Paris  
*The drawings of this eminent artist are rare.*
- 34.13.0* W. HUNT . . . . . 52 The Holyhock  
*A bold effort of his pencil, yet equally true to nature as his more minute works.*
- 25.4.0* BARRETT . . . . . 53 Landscape
- 21.0.0* C. FIELDING . . . . . 54 Park Scene
- R* J. M. W. TURNER, R.A. . . . . 55 On the Thames  
*An early work of this great man.*
- R* DERBY . . . . . 56 The Village Pastor, after Frith  
*A most elaborate copy of the celebrated Picture made for the Engraver, valuable particularly for its execution, and for its exact, although miniature, resemblance to the original.*



- 11.11.0 W. HUNT . . . . . 57 The Peasant Girl  
*A wonderful production of art.*
- 6.2.6 CAUDOUZ . . . . . 58 The Declaration
- 6.2.6 DITTO . . . . . 59 The Salutation  
*A pair of highly-finished French drawings.*
- 7.10.0 J. SALMON . . . . . 60 Dover
- not here DITTO . . . . . 61 Scene in Westmoreland  
*A pair by an artist daily acquiring celebrity, and deservedly so, as these drawings testify.*
- R  
200 for  
R J. M. W. TURNER, R.A. . . . 62 The Fish Market, Hastings  
*A subject of acknowledged importance: a glowing summer-day effect, and a studied work of high value.*
- R J. LEWIS . . . . . 63 A Bull Fight at Seville  
*The great price set on all the Works of this Master of the art is well known, and neither in subject, manner, or truth of design is this to be surpassed, while no work of his, equal in importance, is now on sale.*
- 15.15.0 W. HUNT . . . . . 64 Fruit Piece  
*A beautiful composition.*
- 6.6.0 CATTERMOLLE . . . . . 65 The Armourer
- 15.15.0 J. D. HARDING . . . . . 66 Road Scene
- 5.0.0 WARREN . . . . . 67 Bonn
- 5.0.0 DITTO . . . . . 68 Moselle Bridge  
*An engraved pair.*
- 15.15.6 LEITCH . . . . . 69 Vico—Bay of Naples  
*A charming subject artistically treated.*

*End of the First Day's Sale.*

SECOND DAY'S SALE,  
FRIDAY, MAY 28, AT TWELVE O'CLOCK PRECISELY.

PAINTINGS.

4. - -	CRANE . . . . .	1	Juliet and the Nurse	
1. 2-6	STANNARD (MRS.) . . . . .	2	Game, with Basket, on a Slab	
1. 2-6	DITTO . . . . .	3	Ditto, with a Landscape background	
12. 5-0	HERRING, Sen. . . . .	4	Rabbits	
6. 16.6	GILBERT . . . . .	5	Road Scene	
5-00	DITTO . . . . .	6	Moonlight	
10-00	MONTAGUE . . . . .	7	Old Buildings at Abbeville	
10-00	DITTO . . . . .	8	The Companion Picture	
			<i>A charming pair.</i>	
9. 19.6	BUSS . . . . .	9	"The Old Commodore"	
			<i>A humorous subject, well known from the engraving.</i>	
10/10-0	STEPHANOFF . . . . .	10	"The Housekeeper"	
			<i>Also a well-known engraved work, and carefully painted.</i>	
12. 12-0	O'NEIL . . . . .	11	Morning Costume	
			<i>A pleasing and highly-finished head.</i>	
12. 12-0	J. WILSON, Jun. . . . .	12	Beech Grove,—circular	
			<i>Fresh and natural.</i>	
1. 6 0	SHIRLEY . . . . .	13	The Hayfield	
			<i>Very spirited.</i>	
14. 3. 1	BROCKY . . . . .	14	"Reflection"	
12. 12. 0	OLD PETHER . . . . .	15	Landscape—Evening	
			<i>A desirable specimen of an old favourite.</i>	
21. 0-0	SHAYER, Jun. . . . .	16	The Shooting Pony	Large
27. 16.6	DITTO, Sen. . . . .	17	The Gipsy Family	do

13 13  
91. 9 6



- 47.5. 0 LANCE *large* . . . . . 18 Fruit and Vase  
*A beautiful cabinet specimen, rich and mellow in tone.*
- 14½ gns KENNEDY . . . . . 19 Solitude  
*The landscapes of this artist, of which this is a choice specimen, are remarkable for originality of style and effect.*
12. 12. 0 REDGRAVE, R.A. . . . . 20 Scene from the Vicar of Wakefield
- 110 gns HERRING, Sen. *large* . . . . . 21 Interior of a Farm Stable,—circular  
*Characterized by the usual accuracy and care of the artist.*
- 12½ gns J. COOPER, Jun. . . . . 22 Horses at the Watering Place, and Ladies Conversing  
*A pleasing work of a young artist.*
- 17½ gns BODDINGTON . . . . . 23 Sunday Morning  
*A cheerful scene and charming effect, by one of our most popular landscape painters.*
- 15 gns BAKER . . . . . 24 On the Usk, near Brecon  
*Carefully manipulated, and agreeable both in subject and tone.*
- 11½ gns WESTALL, R.A. . . . . 25 The Peasant at Home  
*The cabinet pictures of this artist are scarce.*
- 24½ gns O'NEIL . . . . . 26 Perditta  
*Elegant in character, and delicately finished.*
- 8/10/- BONNINGTON . . . . . 27 "Fetching the Doctor"  
*Every work by this artist, however small, is eagerly sought after by the connoisseurs.*
- 410 gns DANBY, A.R.A. . . . . 28 The Magdalen, in a Landscape  
*An elaborate picture, partaking of the excellence of the old school.*
- 14½ gns A. JOHNSTONE . . . . . 29 "The Novice"  
*Interesting in subject, and in quality equal to any production of this highly-talented artist.*
- 15 gns CRESWICK, R.A. . . . . 30 Road Scene
- 13 gns DITTO . . . . . 31 The Companion  
*A pair of striking open-air studies.*
- 14½ gns SOLOMON . . . . . 32 The Grisette  
*An admirable little jeu d'esprit.*
- 10 gns RANKEY . . . . . 33 "My Patchwork"  
*By an accomplished artist.*

- 14 1/2 ps STOTHARD . . . . . 34 The Suppliants  
 LINNELL R. 150 gr. . 35 The Willow Brook—Children at Play  
*A work on which the artist has bestowed consummate care.*  
 X LE JEUNE . . . . . 36 Devotion  
*An expressive head, powerfully coloured.*  
 10 ps S. R. PERCY . . . . . 37 Llyn Iddwal, North Wales  
*A grand mountain scene, masterly as regards the execution as well as the effect.  
 This is a class of work which may be safely hung up as an investment.*  
 15. 0.0 A. FRASER, R.S.A. . . . . 38 The Herd Boy at Breakfast  
 HANCOCK passed. 20/- . 39 The Sleuth Hound  
*Of its kind, nothing can be finer.*  
 STANFIELD, R.A. do 80/- . 40 Macbeth and the Witches  
*A grand effect of space, and, though small, yet a powerful picture.*  
 31 ps LINNELL . . . . . 41 Landscape  
*A clever moonlight.*  
 90 ps HERBERT, R.A. . . . . 42 The Fatal Meeting  
*A celebrated work, and exhibiting his peculiar graphic powers in a high degree.*  
 17 1/2 ps WYATT . . . . . 43 The Coquette  
*Pleasing and elaborate.*  
 27 1/2 ps WOOLMER . . . . . 44 Hampton Court in the Olden Time  
 29 ps ANSDELL . . . . . 45 Deer Stalking,—The Repose  
*One of the set of six which are engraved.*  
 11 1/2 ps SHAYER, Sen. . . . . 46 Landscape,—Peasant and Cows  
*A very agreeable example of this favourite painter.*  
 35 ps H. DAWSON, (late of Liverpool) 47 Mansfield Park  
*An important work, by an artist who has this season made rapid progress towards celebrity.*  
 125 ps J. B. PYNE . . . . . 48 Snowdon  
*The engagements of this learned delineator of atmospheric effects and graduated distances will prevent his works from coming often into the market; and to those seeking an interesting specimen of his skill this picture will recommend itself.*  
 88 ps T. S. COOPER, A.R.A. . . . . 49 Landscape, with Cows  
*A recent production of more than ordinary power, and equal in drawing to any of his works.*



140/ps A. JOHNSTONE . . . . . 50 "Heart's-Ease"  
*Natural in character as in colour.*

52/ps GROENLAND . . . . . 51 A Composition  
*Exquisite in every particular.*

HERRING, Sen. *pas 150/ps* 52 "Barney, Leave the Girls Alone",—From the Society  
 of British Artists, 1851

The figures are full of broad humour, the group of horses well disposed, and all the minor accessories pertinent and carefully made out.

140/ps P. F. POOLE, A.R.A. . . . . 53 The Gipsy's Tent  
 There is a charm of tone and character about all that proceeds from the pencil of this artist; and to the man of taste such a work as this needs no praise.

KENNEDY *pas 190/ps* 54 An Italian Festa  
 A gorgeous reminiscence of the days made familiar to us by Boccaccio. This comprehensive subject exhibits talent of a high order in its execution, and much ingenious invention.

50/ps CHAMBERS . . . . . 55 Sea Piece  
 This is not only a good specimen of the artist's abilities, but extremely truthful.

D. ROBERTS, R.A. *pas 150/ps* 56 "Philæ", on the Nile  
 In compositions which combine topographical accuracy with true pictorial effect, Roberts stands alone. This is a work possessing these recommendations in the highest degree, and it is acknowledged by those who have visited this seat of ancient idolatrous splendour to be one of his most successful portraiture, not only locally, but serially.

LINNELL *pas 1100/ps* 57 The Quoit Players,—from the Gallery of Sir Thomas Baring, who purchased it out of the R. A. in 1810  
 Forty-three years of devotion to his art has not enabled Linnell to produce any thing more perfect than this; in colour and tone and finish it equals the highly prized works of the Dutch School.

COLLINS, R.A. *pas 300/ps* 58 "The Sale of the Pet Lamb"  
 The engraved picture which called forth the encomiums of the public for the touching story it tells, (see Alaric Watts's poem,) and which has ever been highly estimated by the connoisseur for its *qualities as a work of art.*

00/ps F. R. LEE, R.A. . . . . 59 On the Teign, Dartmouth  
*A fine work, by one who is admired for his fidelity in imitating nature.*

OLD CROME *pas 100/ps* 60 Seacoast, Norfolk  
 The difficulty of procuring pictures by this artist is not the only claim to value in this, for there is a truth about it which not even Turner's early realities surpass.

GROENLAND *pas 300 ps.* 61 A magnificent Composition of Fruit and Flowers

There are qualities in this work which have never been surpassed by either ancient or modern painters of like subjects: variety without formality, a delicacy of texture which deceives with the idea that the leaves will move; an exquisite transparency, and a peculiarity in the mode of production which is the perfection of art.

C. LANDSEER, R.A. *pas 350 ps.* 62 Charles I. Escaping from Bentley House, Staffordshire

The chef d'œuvre of the Master, characterised by considerable elegance, admirable disposition of numerous figures and animals; and the hand of his brother, Sir Edwin Landseer, may be traced in the unmistakeable truth of the Scotch terrier.

WOOLMER . . . . . 63 Jachimo Entering the Chamber of Imogen, from Shakespeare's Cymbeline, with Designs in the corners of a massive fancy frame

CHAMBERS *pas 80 ps.* . . . . . 64 The Wreck of an Indiaman  
A grand and spirited representation of a sea storm; one of his very finest works.

J. C. HOOK, A.R.A. *pas.* . . . . . 65 "When you do choose to Play the Fool for Wives."—  
Merchant of Venice  
*Venetian-like in tone, carefully drawn and highly finished.*

SHIRLEY . . . . . 66 Dragging the Lake  
*A glowing, yet misty, summer evening.*

STANFIELD, R.A. *pas 150 ps.* 67 Sea Beach, with Smack, Figures, Fish, &c.  
*A carefully-executed work of 1851; brilliant in effect.*

T. S. COOPER, A.R.A. *pas 90 ps.* 68 Cows in a Meadow  
*A choice and important specimen.*

J. B. PYNE *pas 74 ps.* . . . . . 69 The Junction of the Severn and Avon, from below Clifton  
An extraordinary rich sunset, extending its glories over a scene of interminable extent, by the only artist likely to catch the fallen mantle of Turner.

E. C. WILLIAMS . . . . . 70 Morning on the Coast

PHILLIP . . . . . 71 The Bethrothed  
*A fancy subject of an agreeable character, by an artist of known talent.*

SIR JOHN WATSON GORDON . . . . . 72 Diana Vernon  
*A fascinating model, artistically copied.*

End of the Sale.

Shayn Sun